

WEIDT'S ELEMENTARY STUDIES for MANDOLIN BANJO AND GUITAR



A PRACTICAL
METHOD
FOR CLASS
AND PRIVATE
INSTRUCTION

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167 TREMONT STREET

H.C. Wherry

Separate copies of this CHART printed on extra heavy paper can be obtained at 25 cents each.

Jacobs' Combination Tuning Chart

for the Mandolin, Banjo and Guitar.

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All the Notes (Chromatic Scale) on the Piano from the lowest open string on the Guitar to the highest open string on the Mandolin.

The thirteen notes on this Piano staff represent ALL the open strings on the Mandolin, Mandola, Banjo and Guitar.

PIANO KEYBOARD: Guitar 6th string, Mandola 4th strings, Guitar 5th string, Banjo 4th string, Guitar 4th string, Mandola 3rd strings, Banjo & Guitar 3rd strings, Mandolin 4th strings, Mandola 2nd strings, Guitar 2nd string, Banjo 2nd string, (Middle C), Banjo 1st string, Mandolin 3rd strings, Guitar 1st string, Mandola 1st strings, Banjo 5th string, Mandolin 2nd strings, Mandolin 1st strings.

PIANO: E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E.

MANDOLIN: 4th or G Strings, 3rd or D Strings, 2nd or A Strings, 1st or E Strings.

MANDOLA: 4th or A String, 3rd or E String, 2nd or G# String, 1st or B String, 5th or E String.

BANJO: 6th or E String, 5th or A String, 4th or D String, 3rd or G String, 2nd or B String, 1st or E String.

GUITAR: 6th or E String, 5th or A String, 4th or D String, 3rd or G String, 2nd or B String, 1st or E String.

By the Keyboard it will be found that the strings are numbered from the highest sounding to the lowest. The Banjo *short* E or 5th string is the exception.

Mandola and Guitar music sounds an octave lower than written; while Banjo music sounds a minor sixth lower.

The Piano staff under the Keyboard shows that

THE MANDOLIN

G or 4th strings	are represented on the PIANO by the NOTE marked	6
D " 3rd "		9
A " 2nd "		12
E " 1st "		13

THE GUITAR

E or 6th string	is represented on the PIANO by the NOTE marked	1
A " 5th "		3
D " 4th "		5
G " 3rd "		6
B " 2nd "		8
E " 1st "		10

THE MANDOLA

G or 4th strings	are represented on the PIANO by the NOTE marked	2
D " 3rd "		5
A " 2nd "		7
E " 1st "		10

THE BANJO

A or 4th string	is represented on the PIANO by the NOTE marked	4
E " 3rd "		6
G# " 2nd "		8
B " 1st "		9
E " 5th "		11

By the perpendicular dotted lines it will be seen that the 4th string of the Mandolin, the 3rd string of the Banjo and the 3rd string of the Guitar have exactly the same pitch; that is, when in tune, they sound in unison.

Therefore, after the correct pitch is obtained from a Piano, a tuning fork or a pitch pipe for one of these strings (preferably the Mandolin), the other two strings should be tuned in unison with it; then proceed to tune each respective instrument independently of the others. However, when there is a large Club or Orchestra it is advisable for the Mandolins to tune to an already well tuned Mandolin first, then the Guitars should tune to the Mandolins and finally the Banjos to the Mandolins and Guitars.

Those who have difficulty in tuning can obtain a pitch pipe that sounds all the open strings of their respective instrument, whether Mandolin, Banjo or Guitar.

SIGNS USED TO MARK THE FINGERING.

Left Hand.		Right Hand.
1 st Finger 1		1 st Finger .
2 nd Finger 2	0, open.	2 nd Finger :
3 rd Finger 3	The string not pressed down.	3 rd Finger :
4 th Finger 4		Thumb ×

GENERAL RULES FOR FINGERING.

The Right Hand. The 1st string is picked with the second finger, the 2nd string with the first finger, and the 3rd, 4th and 5th strings with the thumb. When two or more notes follow one another in scale or melodic form they can be played more rapidly and evenly by picking the 1st and 2nd strings with the second and first fingers alternately, and the 3rd and 4th strings with the thumb and first finger alternately. (See the fingering marked for the scale on page 4).

The third finger is used only in playing chords of four notes.

The fourth finger should rest lightly on the head of the Banjo near the bridge and first string to support and steady the hand.

When picking with the fingers use the tips; the motion should be downward and to the left. When picking with the thumb use the under edge of the end; the motion should be downward and to the right.

Avoid picking with the finger nails. Do not pull the strings upward, thereby causing them to strike against the fingerboard, which produces a short, "snappy" and disagreeable tone.

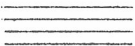
The Left Hand. The ends of the fingers of the left hand are used to press the strings down to the fingerboard. To obtain a satisfactory tone the fingers must be held down firmly during the full count of the notes being played. The fingers must be placed near the frets, not in the middle of the space between the frets, and never on the frets.

The first finger is used to stop the string at the 1st fret, the second finger at the 2nd fret, the third finger at the 3rd fret, the fourth finger at the 4th fret. This rule cannot always be applied, especially in fingering chords.

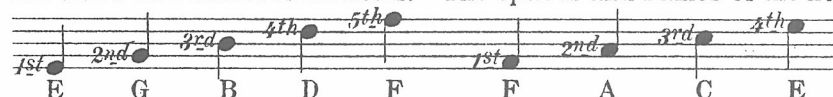
General Information.

Sounds of definite pitch are called Tones.

Characters called Notes are used to represent these tones and are written on a Staff.

The Staff  consists of five lines and the four intervening spaces.


The lines and names of the notes. The spaces and names of the notes.



When higher or lower tones are desired than can be represented on the Staff, ledger or added lines and their intervening spaces are employed.



The notes of the Scale derive their names from the first seven letters of the alphabet: A, B, C, D, E, F, G.

The Clef  etc. is a sign placed at the beginning of the Staff to determine the names of the notes. There are several kinds used. The Treble or G Clef is the one used in writing music for the Banjo.

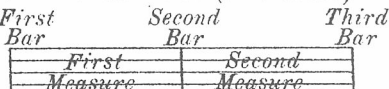
A Sharp (#) placed before a note raises it a half tone (one fret).

A Flat (b) placed before a note lowers it a half tone (one fret).

A Natural (n) restores a note that has been made sharp or flat to its original position.

A Double Sharp (x or ##) raises a note a whole tone (two frets).

A Double Flat (bb) lowers a note a whole tone (two frets).

Music is divided into Measures by Bars  to mark the imaginary beats or counts.

Each full Measure contains a certain number of beats or counts, the number depending on the figures or sign placed close to the Staff. The figures $\frac{4}{4}$ or C (the latter sign being an abbreviation for "Common time") signifies that each measure contains four quarter notes or their equivalent; $\frac{3}{4}$, three quarter notes or their equivalent; $\frac{2}{4}$, two quarter notes or their equivalent; $\frac{3}{8}$, three eighth notes or their equivalent, etc.

Characters called Rests are used to indicate silence.

RELATIVE VALUE OF NOTES AND RESTS.

Whole Note. Count 1 2 3 4	Half notes. 1 2 3 4	Quarter notes. 1 2 3 4	Eighth notes. 1 - 2 - 3 - 4 -	Sixteenth notes. 1 - 2 - 3 - 4 -
Count 4 to each.	2 to each.	1 to each.	2 notes to each count.	4 notes to each count.
Whole Rest. Count 1 2 3 4	Half rests. 1 2 3 4	Quarter rests. 1 2 3 4	Eighth rests. 1 - 2 - 3 - 4 -	Sixteenth rests. 1 - 2 - 3 - 4 -
Count 4 to each.	2 to each.	1 to each.	2 rests to each count.	4 rests to each count.

A dot placed after a note or rest adds to its original value one half. Thus, a whole note with a dot $\text{O} \cdot$ is equal to a whole and a half note combined, $\text{O} \text{ } \text{P}$; a half note with a dot $\text{P} \cdot$ to a half and a quarter note combined, $\text{P} \text{ } \text{P}$; etc.

THE SCALE IN A MAJOR-THREE SHARPS.

4th String. Frets 0 2 4 5	3rd String. 0 2	2nd String. 0 1	1st String. 0 2 3	5th String. +) 0	1st String. 7 9 10
L.H. fingering. 0 1 3 4	0 2	0 1	0 2 4	0	1 3 4
R.H. Names of notes. A b c# d	E f#	G# a	B c# d	E	f# g# a

+) This E is generally played on the open 5th string, but when marked with the left hand fingering, it is made on the 1st string, 5th fret. See Diagram of the Fingerboard on page 2.

In the following exercises the pupil should name the notes as they are played and should be very careful to use only the fingering as marked for both hands. Conscientious study of these exercises is of the greatest importance, and in fact, satisfactory progress cannot be made without knowing them perfectly.

Important. All the Exercises and Pieces contained in the five Books of these Studies, not marked "For Private Study only," can be played in combination with those published in the Mandolin and Guitar Books.

Some Exercises and Pieces do not adapt themselves to all instruments, therefore the "Private Studies" on the last two pages of each of the Books.

EXERCISES FOR LEARNING TO READ THE NOTES.

No 1.

(See "General Rules for Fingering," page 3.)

No 2.

No 3.

No 4.

No 5.

Nos 2, 3 & 5 of the above exercises should be practiced with both the left hand fingerings marked.

A light Double Bar \parallel indicates the end of the strain. A light and heavy Bar \parallel indicates the end of the piece.

The Repeat $\boxed{\text{::}} \boxed{\text{::}}$ indicates that the strain or part enclosed is to be repeated.

WEIDT'S ELEMENTARY STUDIES FOR BANJO.

5

CHORDS AND EXERCISES IN A MAJOR.

When two or more notes are written one above the other on one stem they are called a Chord and are picked simultaneously.



No 1. Common time.

1st BANJO.

2nd BANJO.

No 2. Waltz time.

1st BANJO.

2nd BANJO.

No 3. Common time.

1st BANJO.

2nd BANJO.

To the Teacher. When using this book for private teaching it is advisable to continue with pages 8 and 9 before beginning the following page as the studies are easier and graded.

The Fairies.

WALTZ.

A. J. WEIDT.

1st BANJO. *p* *Count 1 2 3*

2nd BANJO.

Fine. *f* 1 and 2 and 3 and 1-2-3-

D.C. al Fine.

"1-2-3-" is an abbreviation for "1 and 2 and 3 and," the dash (-) standing for "and."

The sign D.C. (Da Capo) al Fine indicates that the music is to be played over again from the beginning to the word Fine (end).

For the meaning of *p* and *f* see page 7.

Elfin Waltz.

A. J. WEIDT.

1st BANJO. *mf* Count 1—2—3— 1—2—3—

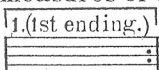
2nd BANJO. *mf*

p means soft, *pp* very soft; *f* loud, *ff* very loud, *mf* mediumly loud.

cresc. (*crescendo*) or < means to increase the tone by degrees.

dim. (*diminuendo*) or > means to decrease the tone by degrees.

An accidental sharp or flat is one placed in some measure, not one that appears in the signature. This accidental sharp or flat affects only the note or notes of the measure in which it is found. However, many of the best composers always use the Natural (\natural) to counteract the accidental should the note affected occur in the following measure. See 2^d strain, eighth and ninth measures of the above Waltz.

This sign  is placed at the end of a strain that it is desired to repeat in part but with a different ending the second time through. In the above Waltz the 2^d strain is played as usual to the dotted double bar, which includes the 1st ending; but on repeating, the 2^d ending must be substituted for the 1st ending, the latter being omitted altogether.

Book 1.

For Private
Study only.

WEIDT'S ELEMENTARY STUDIES FOR BANJO.

The Yodler.

Tempo di Valse. (In Waltz time.)

Count. 3 1 2 3

1 2

Amusement Waltz.

Count. 1-2-3- 1-2-3-

1 2 3

Mosquito Jig.

Allegro. (Fast.)

1-2-3-4- 1-2-3-4-

1-2-3-4- mf 1-2-3-4-

1-2-3-4-

1-2-3-4-

p 1-2-3-4-

mf

For Private
Study only.

EXERCISES ON TIME.

Arranged in Duett form for Pupil and Teacher.

No 1. Andante. (Slow.)

PUPIL. *p*
Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

TEACHER.

Musical score for Exercise No 1, Andante. (Slow.). It is a duet for Pupil and Teacher in G major (one sharp) and common time. The Pupil part is marked *p* and the Teacher part is marked *p*. Both parts have a count of 1 2 3 4 repeated four times. The Pupil part consists of quarter notes and half notes, while the Teacher part consists of eighth notes and quarter notes.

No 2. Moderato. (In moderate time.)

mf
Count 1 2 3 4 1 2 3 4 1 2 3 4

Musical score for Exercise No 2, Moderato. (In moderate time.). It is a duet for Pupil and Teacher in G major (one sharp) and common time. The Pupil part is marked *mf* and the Teacher part is marked *mf*. Both parts have a count of 1 2 3 4 repeated four times. The Pupil part consists of quarter notes and half notes, while the Teacher part consists of eighth notes and quarter notes.

No 3. Moderato.

mf
Count 1 2 3 4 1 2 3 4 1-2-3-4-

Musical score for Exercise No 3, Moderato. It is a duet for Pupil and Teacher in G major (one sharp) and common time. The Pupil part is marked *mf* and the Teacher part is marked *mf*. Both parts have a count of 1 2 3 4 repeated four times. The Pupil part consists of quarter notes and half notes, while the Teacher part consists of eighth notes and quarter notes.

No 4. Allegro. (Fast.)

f
Count 1 2 3 4 1 2 3 4

Musical score for Exercise No 4, Allegro. (Fast.). It is a duet for Pupil and Teacher in G major (one sharp) and common time. The Pupil part is marked *f* and the Teacher part is marked *f*. Both parts have a count of 1 2 3 4 repeated four times. The Pupil part consists of quarter notes and half notes, while the Teacher part consists of eighth notes and quarter notes.

f 1 2 3 4

Musical score for Exercise No 4, Allegro. (Fast.). It is a duet for Pupil and Teacher in G major (one sharp) and common time. The Pupil part is marked *f* and the Teacher part is marked *f*. Both parts have a count of 1 2 3 4 repeated four times. The Pupil part consists of quarter notes and half notes, while the Teacher part consists of eighth notes and quarter notes.

BANJO MUSIC

Degrees of difficulty are marked thus:
A, Easy. B, Medium. C, Difficult.

When the price of the Banjo Solo is the same as the Banjo Accompaniment the two parts are printed together, and therefore cannot be obtained separately.

Any Mandolin Orchestra part can be had for pieces marked thus *

	Grade.	Banjo Solo.	Banjo Accomp.	Guitar Accomp.	Piano Accomp.
*A Frangesa March. (Costa).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Always Happy. Schottische.....T. A. Simpson	A	.30	.15	.10	.20
*American Students. March and Two-Step.....Geo. L. Lansing	B	.40	.15	.10	.20
*Among the Flowers. Caprice.....Paul Eno	A	.40	.15	.10	.20
*Antar. Intermezzo Oriental. (Dreyfus).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Assembly, The. March and Two-Step.....Paul Eno	A	.40	.15	.10	.20
*At the Club. March.....A. J. Weidt	A	.40	.15	.10	.20
*Baby Polka. (Pirani).....Arr. Walter Jacobs	A	.40	.40	.10	.20
*Bedouin, The. An Oriental Patrol. (Kendall).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Beggar's Dance. Polka Two-Step.....A. J. Weidt	A	.40	.15	.10	.20
*Behind the Hounds. March and Two-Step. (Allen).....Walter Jacobs	A	.40	.15	.10	.20
*Black Cupid, The. Schottische.....A. J. Weidt	A	.40	.15	.10	.20
*Bostonian, The. March and Two-Step.....W. D. Kenneth	A	.40	.40	.10	.20
*Boston Yodle, The. Dance à la Fandango.....A. J. Weidt	A	.40	.40	.10	.20
*Budding Rose, The. Mazurka.....A. J. Weidt	A	.40	.15	.10	.20
Cake Winners' Jubilee, The.....W. D. Kenneth	B	.40	.40	.10	.20
Cavalleria Rusticana. Intermezzo. (Mascagni).....Arr. Walter Jacobs	C	.30	.15	.10	.20
*Chicken Pickin's. Dance Descriptive. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Confetti. Carnival Polka. (Alden).....Arr. Walter Jacobs	B	.40	.15	.10	.20
Congo Polka.....L. A. Bidez	C	.30	.15	.10	.20
*Cupid's Glance. Waltzes.....Paul Eno	B	.50	.25	.20	.35
*Cupids on Parade. March and Two-Step.....Geo. L. Lansing	A	.40	.15	.10	.20
*Dance of the Pebbles. Polka Unique. (Saunders) Arr. Walter Jacobs	B	.40	.40	.10	.20
Dance of the Phantoms.....Van L. Farrand	B	.40	.15	.10	.20
*Dance of the Skeletons. Descriptive. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Dancing Goddess, The. Caprice. (Hildreth).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Darkies' Hoedown.....Walter Jacobs	A	.30	.15	.10	.20
Darkville Favorite, The. A Dance.....W. D. Kenneth	A	.30	.15	.10	.20
*Dickey Dance, The. Caprice Humoresque.....Geo. L. Lansing	B	.40	.15	.10	.20
*Dinah's Soiree. Cake Walk.....Geo. L. Lansing	A	.40	.15	.10	.20
*Down the Pike. March and Two-Step.....A. J. Weidt	B	.40	.15	.10	.20
*El Amante. A Mexican Scene. (Allen).....Arr. Walter Jacobs	A	.40	.15	.10	.20
*Elephant Promenade. A Toe Tickler. (Saunders) Arr. Walter Jacobs	A	.40	.10	.15	.20
*Fanchette. Tambourine Dance. (Hildreth).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Flower Waltz.....Walter Jacobs	A	.40	.40	.10	.20
*Frost King, The. March and Two-Step.....W. D. Kenneth	A	.40	.15	.10	.20
Garden City Waltzes.....C. E. Hastings	A	.30	.15	.10	.20
*Golden Dome, The. March and Two-Step.....Walter Jacobs	C	.50	.50	.10	.20
Golf Club March.....W. D. Kenneth	B	.30	.15	.10	.20
Granite City Quickstep.....W. D. Kenneth	B	.40	.40	.10	.20
*Guardsman, The. Novelty Two-Step. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Guest of Honor, The. March and Two-Step.....Edwin F. Kendall	B	.40	.15	.10	.20
*Happy Hayseed, The. Characteristic March. (Rolfe).....Walter Jacobs	B	.40	.15	.10	.20
*Happy Jap, The. Geisha Dance. (O'Connor).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Heart So True. Mazurka de Concert.....Walter Jacobs	C	.40	.15	.20	.35
Home, Sweet Home and Spanish Fandango.....Arr. Walter Jacobs	A	.30	.15	.10	.20
*Horse Marines, The. March and Two-Step. (Allen).....Walter Jacobs	B	.40	.15	.10	.20
*"Howdy" Darkies! Rag-time.....Walter Jacobs	B	.40	.15	.10	.20
Hunter's Galop, The.....A. J. Weidt	A	.40	.15	.10	.20
I. D. K. Galop.....W. D. Kenneth	A	.40	.40	.10	.20
*Idolizers, The. March and Two-Step. (Corey).....Arr. A. J. Weidt	B	.40	.15	.10	.20
*In a Rose Garden. Polka Redowa. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*In High Society. March and Two-Step. (Holst).....Arr. Walter Jacobs	C	.50	.50	.10	.20
*Jack in the Box. Character Dance. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Jasper's Symphony.....Geo. L. Lansing	B	.40	.10	.15	.20
Jolly Lark, The. Schottische. (Stacy).....Arr. Chas. B. De Lano	A	.40	.40	.10	.20
*Jolly New Yorker, The. March and Two-Step.....A. J. Weidt	A	.40	.15	.10	.20
*June Bride, The. Waltzes. (Allen).....Arr. Walter Jacobs	C	.50	.25	.20	.35
*Koonville Koonlets. Cake Walk and Two-Step.....A. J. Weidt	B	.40	.40	.10	.20
*La Veta Schottische.....C. S. De Lano	A	.40	.40	.10	.20
*Little Aristocrat. Petite Danse.....A. J. Weidt	A	.40	.15	.10	.20
*Little Duchess. Waltz.....W. D. Kenneth	A	.40	.40	.10	.20
*Little Sparkers. Danse Brillante.....Geo. L. Lansing	A	.40	.40	.10	.20
*Little Sunbeam Waltz.....C. S. De Lano	A	.40	.40	.10	.20
*Luella Waltz.....A. J. Weidt	C	.50	.25	.20	.35
*Magician, The. Gavotte. (Farrand).....Arr. A. J. Weidt	B	.40	.15	.10	.20
*Manana. Chilian Dance. (Missud).....Arr. Walter Jacobs	B	.40	.10	.15	.20
March ob de Ole Band.....Walter Jacobs	A	.40	.40	.10	.20
*Marconigram, The. March and Two-Step. (Allen) Arr. Walter Jacobs	B	.40	.10	.15	.20
*Mazetta. A Gypsy Idyl. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Merry Days. Waltzes.....W. D. Kenneth	B	.50	.25	.20	.35
*Merry Monarch, The. March and Two-Step (Hildreth) Walter Jacobs	B	.40	.15	.10	.20
Merry Monarch's Patrol.....W. F. Fletcher	C	.50	.50	.10	.20
*Military Hero, The. March and Two-Step.....W. D. Kenneth	A	.40	.15	.10	.20
Minor Jig.....W. D. Kenneth	A	.30	.15	.10	.20
Minstrel Echoes.....W. D. Kenneth	B	.60	.60	.20	.35
Misquamicut Waltz.....W. D. Kenneth	B	.30	.15	.10	.20
*Montclair Galop.....A. J. Weidt	A	.40	.40	.10	.20
My Old Kentucky Home. With Variations. (Foster).....Geo. L. Lansing	B	.40	.15	.10	.20
*My Old Kentucky Home and Fair Harvard.....Arr. Walter Jacobs	A	.30	.15	.10	.20
*Myra Waltz.....Geo. W. Bemis	A	.40	.40	.10	.20
Narragansett Commandery March.....W. D. Kenneth	C	.40	.40	.10	.20
*New Harp Schottische.....R. S. Saunders	A	.30	.15	.10	.20
*New Life. Gavotte.....A. J. Weidt	B	.40	.15	.10	.20
*Northern Lights. Overture.....A. J. Weidt	C	.50	.25	.20	.35
Old Acquaintance. March.....W. D. Kenneth	B	.40	.40	.10	.20
Ole Ebony. Characteristic Two-Step.....C. H. Soule	B	.40	.15	.10	.20
Olympic Galop.....W. D. Kenneth	A	.40	.40	.10	.20
*On Boston Common. March and Two-Step.....Geo. W. Bemis	B	.40	.15	.10	.20

BANJO MUSIC—Continued

Any Mandolin Orchestra part can be had for pieces marked thus *

	Grade.	B. Solo.	B. Acc.	G. Acc.	P. Acc.
*Oshkosh Chief, The. March and Two-Step. (Farrand) Walter Jacobs	B	.40	.15	.10	.20
*Our Director. March. (Bigelow).....Arr. Geo. L. Lansing	A	.40	.15	.10	.20
*Over the Waves. Waltzes. (Rosas).....Arr. Walter Jacobs	B	.50	.50	.20	.35
*Pavana. Entr' Acte. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Pepeeta. Vals Español.....R. E. Hildreth	B	.50	.25	.20	.35
*Pickaninny Pranks. Cake Walk Characteristique. (Sullivan).....Jacobs	B	.40	.15	.10	.20
*Pixies, The. Dance Characteristic. (Farrand).....Arr. Walter Jacobs	A	.40	.15	.10	.20
Pizzicati. From "Sylvia." (Delibes).....Arr. Edward A. Grout	B	.30	.15	.10	.20
*Pride of the Prairie. March and Two-Step. (Rolfe) Arr. Walter Jacobs	B	.40	.10	.15	.20
*Prince Charming. Waltz. (Duffell).....Arr. Walter Jacobs	A	.40	.40	.10	.20
*Prince of India, The. March. (Farrand).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Queen of Roses. Waltzes.....A. J. Weidt	C	.50	.25	.20	.35
*Rollicking Rube.....W. D. Kenneth	A	.40	.40	.10	.20
*Silent Love. Waltzes.....A. J. Weidt	C	.50	.25	.20	.35
Sky High. Galop.....James B. Glionna	A	.40	.40	.10	.20
*Song and Dance Schottische.....W. D. Kenneth	A	.40	.40	.10	.20
*Southern Pastimes. Schottische. (Wheeler).....Arr. Walter Jacobs	A	.40	.10	.15	.20
*Spanish Dance. No. 1. (Moszkowski).....Arr. Walter Jacobs	C	.40	.40	.10	.20
*Spanish Silhouettes. Waltz. (Pomeroy).....Arr. Walter Jacobs	C	.50	.25	.20	.35
*Speedway, The. Galop.....A. J. Weidt	A	.40	.15	.10	.20
*Story-Teller Waltzes, The. (Farrand).....Arr. Walter Jacobs	C	.50	.25	.20	.35
Topy's Recreation. A Dance.....W. D. Kenneth	B	.40	.15	.10	.20
*Under the Double Eagle. March. (Wagner).....Arr. Walter Jacobs	B	.40	.40	.10	.20
*Under Palm and Pine. March and Two-Step.....W. D. Kenneth	B	.40	.15	.10	.20
*Vagabond Vampers. Humoresque. (Pomeroy).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Veritas. March and Two-Step. (Densmore).....Arr. Geo. L. Lansing	B	.40	.10	.15	.20
Warner Waltz.....D. C. Everest	A	.40	.40	.10	.20
*Watch Hill. March and Two-Step.....W. D. Kenneth	A	.40	.40	.10	.20
*What Will the Answer Be? Waltz Song. (Rich).....Arr. Walter Jacobs	B	.40	.40	.10	.20
*Whip and Spur. Galop. (Allen).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*White Crow, The. March Oddity.....Paul Eno	B	.40	.15	.10	.20
*Wild Flowers. Schottische.....A. J. Weidt	A	.40	.15	.10	.20
*Who Dar! Cake Walk and Two-Step. (Soule).....Arr. Walter Jacobs	A	.40	.40	.10	.20
*Yazoo Buck. Wing Dance. (Godfrey).....Arr. Walter Jacobs	A	.40	.15	.10	.20
*Youthful Pleasures. Schottische. (Plante).....Arr. Walter Jacobs	B	.40	.40	.10	.20
*Zophiel. Intermezzo. (Hildreth).....Arr. Walter Jacobs	B	.40	.15	.10	.20
*Zulu Moon Dance. A Midnight Diversion.....H. F. Odell	B	.40	.15	.10	.20

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